

when viewing his own works in Westminster Abbey.—“They look like tobacco pipes:” a sentence that might be passed on other sculptures besides those of Roubiliac.

W. SMITH WILLIAMS.

#### PROFESSOR COCKERELL'S CONCLUDING LECTURE ON ARCHITECTURE.

THE sixth and concluding lecture of the course at the Royal Academy, which was delivered on Thursday, the 8th ultimo, was very numerously attended by the leading members of the profession. In the ordinary progress of the subject, the professor said, that ornament would be the next point to which he ought to call their attention, did not matters of a more practical nature claim further consideration. Having previously gone into the theoretical principles of classical architecture, he now proposed to offer remarks upon their practical application, upon certain conventional licenses, and upon the proper method of carrying on our studies in early life. He therefore proceeded to consider what might be the opinion of foreigners upon peculiarities in our national practice, remarking upon the value of the hint of a friend, or the sarcasm of an enemy, towards removing the tendency to self-gratulation in our own practice, and the works of our own country. He urged the danger of restricting ourselves to ideas derived from our own school, and the limited circle in which an artist moved. Although we ought to know how much animadversion to ascribe to pure malice, he said that the prevailing vice of the artist's mind was self-gratulation.

A foreigner visiting this country would remark, that whilst we had adopted Greek architecture, we had abjured too often the principles which belonged to other styles, as in the case of the arch. We had to a great extent made use of the Palladian style, yet we had not sufficiently valued some of the most important characteristics of Palladio's works, especially in omitting his practice of wearing a minor order with a major, which gave proportion by comparison. In the same manner, we had neglected to give expression to our roofs, a point much attended to by Palladio, in his villas especially. It might be said, that in England the roof formed no part of our study. It was an anomaly in design: we neither made it altogether terrace fashion, with a balustrade, nor yet altogether projecting, with a cornice. Vignola was always good in this part of the design, whilst Palladio, though attentive to the effect of the roof in his villas, was negligent in his town houses. But in England, where, for example, we might expect a terrace, we had a bit of roof just peeping over a parapet. The sky-line in our buildings—coincidentally with this kind of defect—was unattended to, and any effect which might be produced by the gable, was unthought of in England now, although our streets during the middle ages gave sufficient evidence of the recognition of this feature. He instanced the Foundling Hospital, as a building in which a good effect was given by the disposition of the roofs.

He said there was less reason for omitting to make use of the roof as an integral part of the composition, because we were untrammelled—compared with other countries—in the structural arrangement of that part of the building. We were not confined to a high pitch, for we had little snow, and the best slates in the world. He believed that the great masters always considered the roof at the outset. Now, a foreigner would say,—if we are obliged to have heavy roofs, we treat them boldly; but you, in England, would have nothing to prevent your making them graceful, if you knew how. Many a fine building was spoiled by the roof, which we were so much afraid of making heavy. In the same manner, we had neglected chimney shafts. Somerset House was spoiled by its chimneys; but Vanbrugh displayed a consummate knowledge of effect in these features, as shown in Blenheim, and at King's Weston, near Bristol, where they were connected by arches, so as to group into a sort of tower.

A foreigner might continue to say.—You have turned your court-yards into squares and streets, which are of such extent that they are admirably suited to your foggy climate; but

your excessive use of columnar architecture, adopted in every building, whether prison or palace, or in the use of columns of the Jupiter-Stator order over a shop front, would imply that such materials were your all in all. Your streets are characteristic enough of a nation of shopkeepers, everything being sacrificed to shop windows; but the same objects might have been better attained, without the deformity, by raising the bressummer to the second-floor window-sills, as actually done in some instances.

In continuing the subject of columnar architecture, the professor urged the advantage of using pedestals to columns in interiors. If columns were placed on the floor, they lost much of their dignity, if only from being partly concealed by furniture; and Raffaele and other great architects always employed pedestals: it might, too, be ascertained that it was the Greek system to use them in interiors. In the treatment of windows, broad lights and narrow piers were justifiable in many cases; but, as before stated, opportunity had not been taken to decorate the alternate windows.—He noticed, in like manner, similar instances of inattention, particularly in buildings in the country, where, he said, our love of Palladio had amounted to positive insanity. Sufficient advantage had not been taken in the arrangement of interiors, of the opportunity of heightening principal rooms by throwing the ceiling into the upper floor. In another particular, too, a great mistake had been common,—that of stoving away all the offices in a separate building at the side of the main one, which building was intended to be hid by a plantation, which, however, was never done,—whilst in the works of architects like John Thorpe, offices and principal rooms were combined in one grand design.

But our affectation of a feudal character of architecture would create still more astonishment. The foreigner might see towers and battlements, approach by a drawbridge, and raise a ponderous knocker, and be ushered in, not by a dwarf or a giant, but by servants in new liveries, to modern drawing-rooms, furnished with articles of Gillow's latest patterns,—all this expressing that we lived in peace and security in our homes, whilst we tried to make believe the contrary; and yet such anomalies we were hardly aware of, till they were pointed out.—But, in reference to church architecture, although during the last thirty years 1,500 churches had been erected for the established religion alone, what would be the impression produced on the foreigner? It might naturally have been expected, that the arrangement of churches for the Protestant religion would have become settled after the accumulated experience of previous years, yet in almost every fifth year we had a change of style. The commissioners had complained that they could get no suggestions from architects, but they had actually sealed up all the documents of the commission of the reign of Queen Anne, which was composed chiefly of architects. The present commission had been formed in distrust of architects.—The last change had been to the Roman Catholic arrangement, suited to other times, and to another ritual. He (the professor) had at one time given great offence to a certain society, by saying that the proper form of the Protestant church was that of the *auditorium*. Gothic architecture for churches better suited the old England of the rural districts than the new England of the towns. We were, indeed, afflicted with the Pointed style, and with forms in total disunion with the neighbouring architecture; and an affectation of monastic structures in the present day was as ridiculous as it would be to see the Duke of Wellington ride to the House crowned with laurel, and clad in the Roman toga.—The professor then reviewed the question of proportions of interiors, alluding to the greater length required in the mediæval church; and he examined the general outline of the village church, particularly remarking upon the want of balance between the tower and the chancel, which a skillful master would have united in one composition. He considered that the Greek cross was the best form for our church, with the requisite elevation given by the lantern.—However, he pointed out the marked difference between the classical and the mediæval systems, the former embodying the carnal mind, the latter the

spiritual mind; the one the body, the other the soul; the one the intellectual or the sumptuous, the other, heavenly aspiration. The mediæval edifice was full of sentiment, and the professor gave some instances of those details which have a symbolic meaning. Any misuse of the characteristics of the opposite styles, as to put large doors in the Gothic church, might betokened the ignorant mind, from which might God preserve us.

Continuing, in a similar manner, his notices of modern practice, he passed to the architectural characteristics of our public buildings. Who would suppose, he said, that in the dark courts of the India House was carried on the government of a vast empire, or that from the Horse Guards the thunders of British power were heard over the whole world? The law sent forth its edicts from holes and corners, such as Rhamamanthus occupied in the infernal regions; and the goddesses Themis and Nemesis, certainly worshipped in England, had not such temples as that at Rhamnus. How would our public buildings compare with those of the little state of Bavaria?

In concluding the present course, the professor expressed the pleasure which the lectures had always afforded him, and said he frankly confessed, that he had learnt as much from preparing them, as he had been able to impart to his hearers, and more than all the travels and labours of his life. “*Docendo docetur*,” he said. Whether he had been able to impart as much to them, remained to be proved by their future works. Schools might produce good scholars, but we could never become good masters without we avoided the practice of begging and borrowing from everything indiscriminately. It must be regretted that opportunities of instruction were not so great in London as might be wished; but still we had colleges in which the whole subject of architecture was explained by the most eminent professors, and the architects of London might challenge the world. He recommended travel, as likely to give independence of thought, but it should not be according to the ordinary rule of travel, not the rushing down to Italy and Greece, and losing ourselves in sentimentalities; but certainly we ought first to see every part of our own country, full of objects of interest, and next, rather the north of Europe than the south, and climates analogous to our own; and, *lastly*, Italy and Greece. Some of the best architects had never travelled at all,—and of these Wren was a striking instance. Architecture was an art which required thought as much as observation, and more might be done within four walls than in galloping over the world. It was possible to have seen everything, and yet have learnt nothing. When we had built up the fabric of our education, it became us to devote ourselves to the strict fulfilment of our duties; and impressing the importance of these upon his hearers, the professor wished them health, industry, and success, until he next met them, concluding a most interesting course of lectures amidst the hearty applause of his audience.

#### MONUMENTS IN CEMETERIES.

THE cause of the inscription upon Sir Hans Sloane's monument, at Chelsea, being almost illegible, arises not so much from the dilapidated state of the entire monument, as from the unfitness of the material of which the tablet alone is composed. The epitaph is inscribed upon a Carrara marble slab, let into solid Portland stone: a method of every day occurrence, as may be seen in the cemeteries around the metropolis. The delicate nature of white marble renders it extremely difficult to colour the letters with a durable paint, without staining the surface of the tablet. Whether the letters are to be black, or any other colour, is immaterial; the question is, what vehicle the pigment shall be mixed with: if oil is used, no matter how small the quantity, the colour will remain in the letters many years, but there will be a permanent dirty-brown stain, half an inch round every letter. To avoid such stain, some kind of spirit varnish is used, which, during the process of drying and hardening, shrinks, loses its adhesive quality, and, therefore, in many cases, separates from the marble without leaving the slightest trace in the cavity of the